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INSIDE FACTS *Of Stage and Screen*

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BOB HAMILTON
PREMIER ORGANIST
RKO Orpheum Theatre
Los Angeles

STAGE AND SCREEN

Getting An Agent

A matter which is given some thought in Hollywood, but not nearly enough thought, is the question of selecting an agent. And, with the continuing influx of so many new people to pictures, Inside Facts deems it not irrelevant at this time to suggest that a person think twice before putting their name on any dotted line binding them to an agent's contract.

This, by no manner of means should be understood to be a warning that good agents **Q**UO do a person a world of good. They can, and do. It refers to those agents who are not so hot.

The average person entering pictures deludes himself with the idea that "even if the agent doesn't do me any good, he can't do me any more harm than taking away ten per cent of my earnings."

Nothing could be further from the truth. The poor or unprincipled personal representative may cost his principal thousands of dollars in addition to the ten per cent fee.

Unfavorable incidents are on the files of trade papers of agents who have worked irreparable harm to their clients by unconscientious or misguided activity. Some agents, being "high hat" or short of temper, will offend at moments which are critical in an actor's career. In one such instance, when the person's future hung in the balance, the agent, being asked for some news, met the members of the press in a haughty and uncomical manner, and the paid-for work of a high-priced press agent was undone in the twinkling of an eye. Reviews, which might have been tempered with kindness, were, instead, rather caustic, further concerning the actor, and the waste was basked. And all because the agent happened to feel grouchy that particular morning.

There is another case even more flagrant. A certain woman had just made a tremendous hit picture. Then she was negotiated for another picture, but she found no increase in salary offered her. She would have turned down the offer had not her agent persuaded her that she would ruin her career by so doing. She signed, and started herself on a down grade. Later she discovered that her agent had guaranteed to get her for her old salary if the picture was not a success. To the regret of the picture, her career was sacrificed as bait for some fat ten per cents for the agent.

Such examples as these given by the score, with the one moral outstanding—that selection of an agent is a most important matter, and one which should have the fullest investigation before action is taken. Inside Facts will gladly give information on the subject to any one in doubt concerning any Hollywood agent.

FILM THEATRES FOR NEW ALL-TIME RECORD IN DOMESTIC

All records for the past 25 years have been broken, even or even since the Majestic theatre

was built, were broken last Saturday when "The Nut Farm" played to \$66,750 better than the best Saturday the house ever had. In order to get this money in it was necessary to take the spotlight men and put them back in the booth, the orchestra was moved under the stage, extra seats placed in the boxes and chairs placed down in front of the aisles. The previous house record was held by "The Boat" and also a Macdon-Albertson production. The last week gross amounted to \$19,500.

At the Mayan, the last week of "Oh, Susanna" drew \$12,000. "Hush" opened last night, another opera with a big flash ensemble.

The first effort of the Civic Repertory Theatre at the Hollywood Music Box, "And So To Bed," is being very favorably commented upon as praiseworthy effort although the first week gross amounted to \$3,600. This is

no indication, however, as most of the support comes from the sale of season tickets.

Lucille La Verne at the Vine St. did \$4700 for her first week of "The Engagement of Sam-son." The show has a lot to offer other week, after which will be "The Nut Farm" by John Brown.

The Duffy houses did their usual consistent business. The El Capitan drew \$3700 for the closing week of "The Boomerang." May Boland in "Ladies of the Night" is now current, opening to splendid business.

The President closed, with "The Cat and the Canary." The last week getting \$5400. Kolb and "Dill in 'Give and Take' are now in the picture, giving out for each performance.

"It Pays to Advertise" is drawing well at the Hollywood Playhouse, getting \$5400. Last week, Frank Craven opens Feb. 23 in "Salt Water" at this house.

The Belasco still showing "Journey's End." Other houses are dark.

ORLANDO TO PRODUCE

Guido Orlando has just arrived in Hollywood from New York and Europe. While abroad, he arranged with an Italian syndicate to make a series of features in the "Latin" language. He is now in Los Angeles and is preparing to organize for an early shooting schedule which will probably be at Arc. While in New York, Orlando made a picture featuring Natacha Rambova, former wife of the late Rudolph Valentino. Previous to this trip, he made some shorts here which he disposed of to good advantage in the big centers.

OPEN STUDIOS

The Beaumont Studios of New York and Chicago have opened a branch on West Ninety-sixth Street, Los Angeles, where they are prepared to provide stage settings of all kinds, as well as all kinds of materials, costumes and productions either on a purchase or a rental basis. The firm is well established in the eastern cities.

NEWS AT LOWB'S

The Fashion News became a regular feature of the show at Low's State Thursday, being given good trailer billing on the week previous.

TWO NEW W. B. HOUSES

Continuing their policy of theatre expansion, Warner Brothers are to build two new houses in Southern California, one in San Pedro and the other in Huntington Park. Latter will have 1500 seats. The building will have six store spaces, total cost being around \$300,000. The San Pedro theatre will be a 2000 seater, and the building will have six stores and 12 offices. Cost will be approximately \$600,000. B. Marcus Price, who was the architect for the Maytag houses, was architect of the W. B. theatres.

CHESTERFIELD ACTIVE

George Batchelor, president of Chesterfield Pictures, arrived last week from New York prepared to go immediately into production with six features in sound and dialogue. Edgar Lewis will be approximately \$600,000. B. Marcus Price, who was the architect for the Maytag houses, was architect of the W. B. theatres.

ORANGE SHOW ACTS

Three hundred acts are being furnished by Ira Gey for the San Bernardino Show. Music will be provided by the International Orchestra of 20 pieces.

BACK FOR EMPHATIC CONFERENCES ARE SUCCESSFUL

Good cheer for the independent theatre owners was in prospect in at least one respect this week. That is as regards the standardization of wide film. Word was that the big producers were practically agreed to standardize the film, through conferences now negotiating the various points involved. The move would at least give the theatre owners a better choice of product after they had gone to the expense of equipping their houses with what promises to be the necessary equipment for the new big innovation in picture making.

The word was that the producers, some of whom at least are thus far against the whole matter of wide film, were getting together to discuss the matter. The various new film widths and, when manufacture in quantity lots got under way, would all have the same size. RKO and Fox are already going into this species of production, with others understood to be ready to follow whenever they deemed it advisable, all their equipment being practically ready.

Present indications are that the standard width adopted will be 70 mm. The Reason for this, the latter is that the film manufacturing companies now put out film of this width in the 70 width, before cutting it down to the standard 35 mm size.

The producers' going up against shooting on wide film have deemed it a most inopportune moment from an exhibitors' viewpoint to levy other equipment taxes on them. With a majority of them still under heavy incurred expenditure for the equipment, it was felt the further burden would have a decided tendency to completely out of business. However, with some going ahead with the standard width, others are expected to have to join the procession, provided, of course, that the big pictures held up to the sensation they are expected to make.

Bound to One Co. So those who have the interests of the industry at heart, as they think it advisable to keep them in the exhibition end, are reported to be making strenuous efforts at standardization to at least salvage for the exhibitors the cost of the equipment. It is probable that many times the cost if they attempt to equip for the standard film width, which is now projected by the various companies.

If standardization fails, and an expensive forced to choose of the many possible differing equipments, he would then virtually be bound over to use the product of the company sponsoring that form of equipment to that indefinite time. Alan Co. could afford to equip his house with a different equipment.

WARNER BROS. LOOK SET FOR BIGGEST SEASON

Four productions are under way since their preparing to start and an equal number in the hands of the story department at Warner Bros. are being prepared for that this season will prove the busiest in Warner history, according to the studio.

Pictures now in production are: "Viennese Nights," directed by "Doc" White; "The Sign of the Cross," directed by Alexander Gray and Vivienne Segal in the leading roles. "The Double in Ermine," from the stage "Weak Sisters," directed by John Adolfi and featuring Bob Armstrong and Barbara Kent. "Courage," from the stage, play of the same name, with Belle Bennett, Maria Nixon and Rex Bell featured and Archie Maynor directed.

"The Second Floor Mystery," from the stage, with Grant Withers and Lordia Young, directed by Roy del Ruth. Productions soon to start are: "Those Who Dared," with George Carol, directed by Ray Enright; "Playboy," with Frank Fay, directed by Michael Curtiz; "Three Faces East," with Eric Linden, directed by Roy del Ruth; "Fame," which is to star Pauline Frederick, directed by John Adolfi;

That Newest Story

Hollywood has found a new theme and is going to it, foot, horse and cannon.

It is a cross between the classical recitation of Orpheus and of the Pied Piper of Hamelin. The theme is none other than that of voice sex appeal. Lawrence Tibbett, a Robin Hood who should be despised by the aristocracy, nonetheless has such a golden voice that a princess finds it an allure she cannot resist. That's "The Rogue Song."

Ramon Novarro, a hated Bonapartist, has a golden tenor which makes a noble lady of the Ancient Regime overcome all her scruples of the sans culottes and at last sink into his arms lovingly. That's "Devil May Care."

Maurice Chevalier has such a potent note in his voice that a queen who has defied a whole nation in refusing to marry, cannot resist it, and Maurice becomes king consort. That's "Love Parade."

Two out of three of these pictures are very good entertainment, to-wit: "The Rogue Song" and "The Love Parade," and the fact that they are here categorised does not mean otherwise. But it is a warning to Hollywood that the plot of the irresistible voice is one which is already commencing to be used overtime, and a wise industry would restrict it to cease where it will do the most good to their ablest singing stars. Otherwise they are going to have another deluge of similarity, not unlike that which finally made many a movie parrot, having seen several score slight variations of it, curse the day that "Broadway" was conceived. And college stories were given the same treatment of being sent many times too many to the mill.

Of course, a scenario writer assigned to write about a golden voice might think of such a voice as something resembling the lady's love. That's a Hollywood natural which doubtless is hard to resist. It's obvious a way of selling great respect for the star's voice. McG-M-G's picture of selling Sherlock Holmes' keen mentality through the "ohs" and "ahs" of the somewhat dumb Dr. Watson. Humanity is inclined to give the "oh" and "ah" to "ah" and to "ah" where others "ah." But before long, looks like the voice of a second-rate singer in Hollywood will be given this plot as a vehicle, and then will come volleys of those unwelcome razzing hurrahs from the audience, which the picture should be handled as carefully as dynamite, and about as often.

RECORD FIGURES AND WEEK B. N. PICTURE HOUSE WEEK

Picture house business was up \$1500000 on average with a \$16,000 week on First National's "Dancing Queen." Fox, Mutual and Lila also have seen the east of a stereotyped underworld cop-and-crook film, and the usual number of pictures to be followed by Radio Pictures' vehicle, "The Vagabond Lover," is the next best thing to a big picture, even by Columbia's "Wall Street," with Ralph Ince and Alleen Phipps.

For the first time in the first picture made for U. A., was weak at the United Artists' Theatre, its second week, however, it was a mediocre \$13,400, and it was taken out in this stanza to make way for "The Locked Door," now current.

The Warner Brothers houses continued to put them through the up-and-down during the week, at a great rate in the second week of "The Rogue Song." For a second week it was a first run, \$36,453, and looks for many a stanza yet to come. A stage show featuring Allyn Lyman's band has been installed at this house for the run of the picture.

Garbo Goes Big Greta Garbo's last talkie, "Anna Christie," fulfilled expectations by writing a new record for the Criterion Theatre. "Burning Up," pulling in \$28,565, with the customers still stacking up during the second week. All-screen program is in support.

Maurice Chevalier in Paramount's "The Love Parade," a useful mélange of comedy, romance and a z., did the splendid second week of \$30,000 at the Paramount. "Burning Up" followed this house is all-screen except for the singing original, Milton Chait. "Burning Up" Richard Arlen vehicle, is to follow. "The Hollywood Revue," McG-M-G picture, which is the first run at the Chinese, wasn't strong on the repeat at Loew's State. The picture, which was first run \$7000 to \$8000 under house average. Fanchon and Marco's "Trees Idea" was in support, grossing \$20,000. At the Regency Theatre went some \$18,000.

"Sweet Kitty Bellairs," directed by Al Grey and "Moby Dick," starring John Barrymore, directed by Lloyd Bacon.

Other productions planned for the week include starring vehicles for Al Jolson, George Arliss and Winnie Lightner.

WALLACE RE-SIGNED

New contract at Paramount.

"DECENCY" FOR MAYAN

"Decency," a drama by Arthur Gregor, is booked to open at the Mayan on February 24, following the picture "The Very Idea," starring Brandon Hurst, Pat O'Malley and Dorothy Burgess. Robert Milton is directing.

Greta Granstedt has been cast in a role in a Tiffany's first picture. Benny Blum.

THE COLOR BAR ADOPTION

A Matter of Career

The controversy which caused Stepin Fetchit to leave Columbia, where he had been engaged for work in a picture, is a matter which is highly debatable, pro and con.

Stepin, it seems, was to play the part of a Southern darkey, and all seemed well, the colored lad having himself been born in Florida and fully conversant with the requirements of his role.

But in the script was a line which Stepin felt would misrepresent him as being a fresh and impertinent negro such as Southern people will not stand for. As a consequence, the colored lad refused to make himself offensive to many of his current fans among the Southerners. And so he suggested to the director, Erle C. Kenton, that the line be changed and expanded his reasons therefor. But Kenton, and the Columbia Studio membership failed to see anything objectionable in the line, and when Stepin continued to persist that the speaking of it would cause him great professional injury, the film was halted and recast, with Clarence Muse in the colored role.

Now, it is argued on the one hand, a performer engaged to play a part has pledged himself to play it, and that's all there is to it. And if the production of the picture brings about shots which the actor does not like he nonetheless is ethically bound to go through with it. Otherwise, this opinion says, producers are subject to a financial hazard and a time hazard which is vastly unjust, and it is not until a picture is finished that they may be sure it will be done. Certainly if it becomes a practice for people to object to scenes and lines after casting is done and the picture started or ready to start, it would be a serious injury to the industry. And yet even a reading of the script prior to signing is not adequate protection, for the delivery and manner of delivery may be so changed after production has started as to make what appeared an innocent line in print become quite the opposite in the film.

But on the other hand none will gainsay that the individual player must think of his career and cannot toss off lightly a script which will antagonize his public. The studios certainly would not do so with someone they had made a star. No one would expect to see Janet Gaynor in an unsympathetic role after "Seventh Heaven" had won her a big public for a certain type portrayal. Nor did First National permit their big silent day star Corinne Griffith to become caught by a "Divine Lady." And John Gilbert's vehicles were selected carefully to keep him as the screen's foremost lover, etc., etc. Had one of these players been borrowed by another studio we may be sure that the home studio would have seen most carefully that nothing was required of him or her which would jeopardize the star's public appeal. Nor would it have allowed them to star in a picture which would harm them to whom it starred. Then why should this not be so in the case of an individual actor as well? Certainly, if it were a fact that the lines would antagonize the public, it would be no section of the country more easily offended, particularly in the matter of colored people—anything Stepin might have got from the Columbia management, the National people, or the public branded in the public prints as "temperamental," would have been far offset by the antagonism he would have aroused in this section.

It is certainly a question with two distinct and highly argumentative sides to it, and one which for the good of the industry is to be hoped will seldom arise.

PROVIDES TWELVE HOURS OF REST TO FOLLOW WORK

A standard contract limiting the number of hours of work per week for picture actors seemed near this week.

But whether it would be a 54-hour week or in effect a 72-hour week or either, was far from definite. But it seemed rather definite that, unless there was a sudden change of sentiment, it would be the latter rather than the former.

The new contract, while, from the fact that it was drafted under auspices of the Academy of Motion Picture Arts and Sciences, apparently had tentative sanction of the motion picture producers of the M. M. P. D. A., had yet to be accepted by their representatives officially.

The contract, in an alternative form, was proposed at a meeting of motion picture actors and actresses at a meeting in the Roosevelt Hotel Monday night. One big point stressed at the gathering was that the contract was the work of Hollywood picture people, with the New York legends now in the picture capital not taken into consideration in its drafting, though they would naturally come under its provisions.

Limit On Hours

Many saw this angle as a deliberately planned move to forestall any further attempt of the Actors' Equity Association to gain a foothold in the picture field. The new contract, however, was that approximately 90 per cent of the more than 200 persons at the meeting were Equity members.

Salient points of the proposed agreement were, first in importance concerning the matters of hours, the number of hours per week item had been stressed in a telegram sent to the selected invitees, read as follows:

"Committee of actors and producers are working on new standard contract for free lance players contract. Complete except limitation of hours. Two solutions presented for actors decision next Monday night: eight or 10 hours. Academy Roosevelt Hotel. You are invited."

(Signed) Robert Edeson, Lawrence Grant, Sam Hardy, Conrad Nagel, Wallace Beery, Rod La Rocque and others.

Equity Leaders

Of those whose names were signed, Sam Hardy and Lawrence Grant were fiery congressmen. Equity during the A. E. A. strike in Hollywood last summer, Conrad Nagel was generally considered leader of the opposition party of the A. E. A. and foremost proponent of the attitude that the request for a new form of contract should be negotiated on the actors' part by Hollywood actors alone, with the New Yorkers not included in the negotiations. Wallace Beery and Rod La Rocque were attendants at the so-called "Nagel meetings" during the strike and never expressed themselves as for the Equity congress advanced by President Frank Gillmore.

The present meeting was exactly such as Nagel had advocated during the strike, and at that time his utterances were generally based on the Equity congress, though this, of course, was not definite one way or the other. But as it may, Nagel was the center of things at the meeting Monday, seemingly understood by the majority of the participants. The point of the meeting.

Not Anti-Equity

The meeting opened with assurances that the gathering had no anti-Equity complexion. But this was followed by the revelations that a big drive was to be made to swell the Academy membership, with the purpose of giving this body a local autonomy to treat with the producers in all matters concerning the acting department of pictures. Following this, the Equity strike a strong demand among members for local autonomy for the western branch and the Equity members present Monday felt that the Academy would be a good thing to have a further assurance against any

(Continued on Page 5)



Charles Boyle

This clever juvenile comedian is playing a featured role in Lillian Albertson's musical operetta, "The New Moon," which is at present playing to capacity audiences at the Majestic Theatre, Los Angeles. Before his present engagement, Boyle was appearing in pictures, most recently in Christie Comedies. He is an excellent bet for either stage productions or talkies and it's a cinch one of these fields will secure his signature to a long-term contract before long. Boyle is under the exclusive personal management of Louis O. Maclean.

Bob Hamilton, organizer, whose picture appears on page one of this issue of Inside Facts, has hit right into the heart of local popular opinion with his novelty programs on the "speaking organ." And Bob certainly can make it talk. Hamilton first started proving himself a big and repeat drawing card on the coast when he was engaged for the Hillstreet Theatre, now the RKO Theatre, about a year ago. Right off the bat he introduced organ novelties combined of the kind of tunes and melody they wanted plus either cartoon or movie illustrations on the screen. And the house then playing straight RKO vaude and non-featured pictures, Bob was giving one of the big drawing cards of the spot. When the policy changed to feature pictures and vaude support-Bob still held up his reputation of having a big bloc of weekly fans whose admission price jingled into the till because of him, and the management recognized him for a sure-fire puller.

It was natural that when the RKO people transformed their Orpheum into their class local picture house they pulled him over to where they wanted the steady fans to go. Bob more than made good on the bet by putting on a novelty "Meet the Organ," which went over like a million. The Orpheum management recognized his drawing power immediately and treated him to plugs as a feature at the house.

Bob had another neat surprise for the customers with the opening of "No, No, Nanette," this time putting on the "Organ Speaks" and making the organ do some talking that had them giving him a big hand. The opening shows and which can't fail to do likewise for those that follow, have been a big success. His Hillstreet record proved, that he can keep up this rate indefinitely, each effort being up to the high standard he has set himself. Occasionally Bob pulls a

classic organ number, his "Rainstorm" and others at the former stand, having had the customers in an applaud stampede which would have brought joy to the heart of any headliner.

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RUMOR MARKET HAS A FISHY REEF

After a prolonged and exceedingly dull period in the rumor market, the mart again is busy with speculations.

The biggest mergers yet to be speculated upon. Nothing authentic, but the rumors are so numerous and so positive in declaring it so than was the case of any of the stories which later came to pass.

This time, so the rumor brigade declares, Paramount will arise from the recent stock market panic with vastly increased holdings, including two of the biggest of the other studios.

One phase of the declaration states that the Paramount financiers already some seven weeks ago, got hold of a big interest in Warners, close to it not actually purchasing interest. They claim that this is to be followed by a merger with RKO, or some other dealings with this studio, which will place Paramount the commanding figure in the new merger.

If any such matters are coming to pass, it has not been reflected in the stock quotations, and thus it becomes a matter of extreme doubt, as the rumors are, they don't generally manage to keep such matters from the street for a long period. It is hard to believe it or not, just as you please; it's passed on for what it may be worth.

ZOLA IN 'FLAME'

Zoila Conan has been signed for her first picture by Pathe. She is playing the role of the Gypsy warrior of Fred Warren in "The Flame of the West," speaking both in dialect and in the English language. Conan will be remembered as having played the ingenue in "The Front Page" and "The Squall" at the Belasco. She returned to L. A. from a stock engagement in Sacramento and was released by Wallace Fox, who is directing the Pathe picture.

Snow Is Forty Feet Deep in L. A.—tis Said

Get this one from Florida.

A picture actor, whose mother lives in Florida, got a letter from her this week hoping that he was all right. The why—well, here is the quotation:

"I've been worried since reading about the terrible weather conditions out there. Last night's paper said the snow was forty feet deep in Los Angeles."

NEW SERIES OF TIFFANY SHORTS TO START SOON

A series of short features will enter the picture scene at Tiffany with dancing and songs featured. Norma Gould Production, recently organized, will be the producers, under the supervision of Tiffany executives.

In natural colors, each story will portray a dramatic situation in which the dance is used symbolically. They will be two reels in length. A Spanish talking version will be made of each one.

Oriel Lester Adams will direct the first.

TO DO COSTUMES

Corinne, costume designer who has opened a studio at the Tecoma studio, has just signed a splendid business with her master creations for private as well as theatrical affairs. She was the designer for several big shows in Chicago and New York before she came to Los Angeles, and has recently been the creator of costumes for Fanchon and Marco previous to opening her present studio. She has just signed a contract with Roger Gray to create the costumes for his "Going Hollywood" for several big shows in Chicago and New York before she came to Los Angeles, and has recently been the creator of costumes for Fanchon and Marco previous to opening her present studio. She has just signed a contract with Roger Gray to create the costumes for his "Going Hollywood" for several big shows in Chicago and New York before she came to Los Angeles, and has recently been the creator of costumes for Fanchon and Marco previous to opening her present studio.

COAST MUSICIANS JOIN NAT'L PROTEST

SAN FRANCISCO, Feb. 6.—

Under the leadership of Walter Weber, president, and Albert Greenbaum, secretary, Musicians' Union, Local No. 6, has appointed an active committee to work with the entire Federation in a national campaign against canned music.

Committee is composed of Walter Weber, chairman; Frank Barnett, secretary; Karl A. Dietrich, William F. Koch, Max Nelson and Charles Messner.

Members are mailing out coupons, asking the recipient to sign and return to Union headquarters with a protest against the elimination of "in-person" music for feature films.

FWLER IN PRODUCTION

Madge Bellamy has been signed to render a group of songs for Herman Fowler's Varieties. Ed Willis, brother of the late Nat Willis, has also been signed to do his job at Norman Tver, hard on from the East will also be filmed. Work at the new Fowler studios commenced last Thursday.

MICROPHONE G. M.

Rex Whitted, who was connected with the club department of the West Coast for over two years, is now general manager of the Hollywood Microphone studio.

FIFI DORSAY BACK

Fifi Dorsay has returned to the Fox studio after a 10-week engagement in Fox West Coast Theatres. Her first assignment is to sing the leading feminine role in an applaud stampede which would have brought joy to the heart of any headliner.

classic organ number, his "Rainstorm" and others at the former stand, having had the customers in an applaud stampede which would have brought joy to the heart of any headliner.

NEW CONTRACT FOR PICTURES IS NEAR

(Continued from Page 3)

recurrence of the Equity bid for a place in the films.

The membership drive, it was explained, was to be ushered in by a cut in rates. Initiation fee, it was declared, was to be cut from \$100 to \$15, and monthly dues from \$5 to \$1. These rates would give the new members all privileges except those of serving as officers or on the board of directors.

Then the matter of hours was brought up, with the two proposals:

Two Proposals

1. That the work week for five lance players (who would automatically govern the contract players' hours) should be set at 54 hours.

2. That the contract provide that a 12-hour rest period should be insured after any period of work. Under provisions of the cameramen's union for not working more than 16 hours a day this, it was stated, would make a work week not exceeding 72 hours. For all practical purposes this is so, though strictly on technical reasoning the provision might allow a work week of 80 hours or more under the provision, figuring demonstrates. But such a contingency as going over the 72 hours seems highly improbable in the nature of studio shooting.

See "Joker"

A resolution embodying these two alternative propositions was already drawn up and presented. Its purpose was to empower a committee to take up the two propositions with representatives of the producers. It was stated. First the speakers argued down the 54-hour week provision, stating it not feasible in pictures. It was stated that the producers' representatives at prior meetings between the actors' committee and producers, had agreed that if one work week limit proved poor after six months' trial, the other would be tried.

The meeting seemed more or less a draw.

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EDDIE KAY

THE
EXTEMPORANEOUS
IMPRESARIO AT

Coffee Dan's

Los Angeles

Visitors Last Week—
CURLY BURNS, FRITZ
and JEAN HUBERT,
HARRY VERNON and
other notables.

I Thank You—Eddie Kay

Sound Proof Studio
Dynamic Speakers
Condenser Microphones

Free Voice Tests
Recordings Made
All Electric Equipment

Hollywood Microphone Studio

6404 SUNSET BOULEVARD
GRanite 3325

VAUDEVILLE ACTS COACHED

in
MICROPHONE TECHNIQUE
for
RADIO-TALKING PICTURES
RECORDINGS

EVENINGS BY APPOINTMENT

Australia

By CHARLES CHAUVEL

AUSTRALIA—The "talkies" sounded the death knell for the bulk of vaudevilleans coming to this country from U. S. A. and those that were here upon my return seemed very dissatisfied with the lot and losing too much money to think of anything but keeping every penny together for their return to America. The great back stage talkies such as "Broadway Melody," "Fox Follies" and others are putting the lid on local vaudeville and only very strong dramatic fare is having a chance to exist. Journey's End is breaking all past legitimate records according to reports.

The long expected "coming together" of Union Theatre and Hoyt's is now an accomplished fact. They call it a working agreement, but it is a trade regards it as the absolute end of individual control.

Our theatrical position is now similar to that of South Africa which is dominated body and soul by the South African Theatre Trust which even controls cafes, hotels, etc.

Houses Merge

C. J. Williamson, Hoyt's Union Theatre interests, Frank Nell's Enterprises and Fuller's Theatres are likely to be left begging for the crumbs that are left in Australia. British Films will gain their place in the sun here owing to arrangement with the group which seems to have fallen into political disrepute by the recent crude blundering in the political issues of the last federal elections. By the distribution of British films amidst a blare of trumpets and flag waving the group evidently hopes to regain a lot of its lost prestige.

Widies Awakened

The American producer for the enlarged screen and natural vision pictures are being keenly awaited for. Their effect upon the legitimate stage is likely to temporarily cause further great losses and out of the chaos, it is very likely that a new organization will appear upon the ruins of the old legitimate, with the capital to build palatial legitimate houses and the accumen to keep up to the times.

Perhaps an Australian Henry Dufty will take the lead or perhaps the great tone player, E. J. Carroll, and will pop the surprise of the year.

British films are sure to win great favor here during this year and it seems as though British Dominion Films will take its place as a lot of its lost prestige. Inside the American cosinus, and

MUSIC CORPORATION OPENS L. A. OFFICE

The Music Corporation of America opened their offices in the Oviatt Building with a big reception held this week. In honor of the occasion, J. C. Steh, president of the organization, was present.

Wires of congratulation were received from representatives of the music trade throughout the country.

With business conditions considered not particularly conducive to big results at the present time, this organization has not only opened with a flattering offer for their attractions on hand but the reports from their other offices indicate that the circuit of hotels and ball-rooms has been effected so that they are enabled to offer repeat performances 52 weeks consecutive bookings.

While their past efforts have been concerned principally with dance spots, they have recently entered the radio field and have succeeded in placing such outstanding orchestras on the air as Count Sanders on the Pierschein Shoe Co. hour in the Middle West; Anson Weeks for the same concern on the West Coast; Ted Fiorito for the Skelly Oil Co. Wayne King for the Armour hour and Guy Lombardo for the Robert Burns hour.

The interest which the large bands as well as the hotels and radios have taken in the establishment of the local office has fair to promise that the M. C. A. will enjoy as much popularity in the West as it has in the Middle West and eastern territory.

ON PROBATION

Frank Jennings, stage manager for the play "Bad Babies," who was found guilty with the rest of the cast, was granted probation this week.

CHESTER IN 'HOUSE'

Chester Morris has been chosen for a role in "The Big House" at Metro-Goldwyn-Mayer.

studios are to be equipped by Hoyt's Union Theatres and British Dominion Films for the production of Australian sound and talking pictures.

Ernest Turnbull and Charles Herschell will be men to reckon with during this year as the driving forces behind the British invasion.

VANCOUVER

By A. K. MacMARTIN

The RKO Orpheum bill was reduced to four acts this week through the death of Snoozer, Jr., intellectual bull dog. This clever canine caught cold while playing Spokane and died on reaching Vancouver. The act was billed as Meredith and Snoozer. Meredith, the dog's owner, jumped to California after the loss of his faithful partner.

James Mills, leading man of the Bristol Repertory Theatre in England, has arrived in Vancouver and joined the ranks of the British Guild Players at the Empress. This gives these players three leading men, David Clyde, one of the Kesses; Basil Radford, and Mills. He made his debut here in "The Rotters" the week of January 27.

The Junior Service Club's annual revue, "Let's Go," opened at the Xanadu Theatre for three days on January 30 to capacity business at a three dollar top. There are 80 seats in the cast, which was directed by Donald MacDonald of New York. The club members are made up from the younger element in Vancouver society and the proceeds are for the club's various charities.

With another new leading man in the cast of "The Rotters" the British Guild Players at the Empress are putting over another success this week to big business. "Let's Go," a big cast amateur revue with a professional director, has sold out for the last three days of the week at the Vancouver.

The New Orpheum is doing a consistent business with four acts of vaude headlined by Jack Pepper, and "The Isle of Lost Ships" as a filler fare. Business at the Pan house is building slowly with talking pictures only. The Sistr Ranges are being set for the current week. The Dominion has Harold Lloyd in "The Danger," second run, and is doing capacity. The Capitol with Fox's "Sunny Side Up" and Jeanette and her band in musical presentation, is in the big money with capacity night shows. At the Strand with F. and M. Ideas out and a bigger and better fare on the stage with Jackie Souders doing his stuff as M. C. and leader, and the F. M. "Paris" on the screen, business is holding up.

DANIEL C. BLUM

PRESENTS

"MERRY VENETIAN OPERETTA"

A MERRY VENETIAN OPERETTA

By MYRTA BEL GALLAHER

With HANLEY WELFORD AND AL ST. JOHN

STAGED BY

EDWARD ROYCE

WHO DIRECTED "SALLY," "IRENE," "KID BOOTS" AND "RIO RITA"

ALL STAR CAST

WITH A SINGING AND DANCING COMPANY OF 60

PRESS CRITICS AND AUDIENCES UNANIMOUS—

A SMASHING HIT!

S. F. Examiner: Sumptuously produced. Keyed to a pitch of vivacious gaiety. Bambina deserves to be a distinct success.

S. F. Cal-Bulletin: Bambina contained a pandemonium worth of pretties so many and so gay that the world premiere audience pined on it a tag lettered "Hit."

Inside Facts S. F. Review: ... Bambina taking its initial bow at the Curran is a solid operetta with a potent cast—a combination that presages a profitable lifetime for the vehicle.

L. A. Herald: ... Bambina is a rich treat to the eye and well worth the wait of the stage in search of vivid entertainment.

L. A. Examiner: ... Bambina proved delightful... continuous laudations... beautiful presentation.

NOW AT MAYAN THEATRE

LOS ANGELES

GENERAL MANAGER, HEATH COBB

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PATHE STUDIO IN START OF ACTIVITY

With the getting under way of the subject matter department of Pathe, which recently was moved from New York to the coast, the feature picture program schedule also swung into active production, marking the first burst of activities under the new regime of E. B. Deer, executive vice-president recently appointed.

The first feature production is a musical comedy, "Swing High," written by Joseph Santley and James Seymour and which Santley will direct. It is a story of circus life featuring Helen Twelves and Fred Scott with John Sheehan, Bryant Washburn, Stepin Fetchit, Daphne Pollard, Ben Turpin, Robert Edeson, Chester Conklin and Little Billy in the cast.

The music will be written and composed by Ted Snyder, Henry Sullivan, Abner Silver, Ray Eagan, Mort Harris and Mack Gordon. Josiah Zaro will be in charge of music.

William Woolfenden, in charge of the shorts, announces four directors signed. They are Robert De Lacy, Fred Guild, Wallace Fox and Monte Carter. Carter is to direct two musical comedies.

Woolfenden has been placed in charge of all comedy material and talent and Arch Heath has been signed as production manager of all two-reel comedies. Josiah Zaro, director-general of music for Pathe, will also act in a supervisory capacity for music in comedies.

The list of writers include George O'Neill, Hugh Cummings, Guy Voyer, Walter De Leon, J. Kiern Brennan, Betty Scott and Frank T. Davis.

DOLLY WITH FOX

Edward Dolly, brother of the Dolly Sisters and a dance director for the stage, has been signed by Fox and will shortly reach Hollywood from Paris. At the Casino de Paris in that city he staged the Moulin Rouge show.

STEPIN TO SIGN

It is understood that Stepin Fetchit is to sign a new five-year contract with Hal Roach.

IN DAVIES FILM

Claud Allister has been signed for a part in Marion Davies' new M-G-M picture, temporarily titled, "The Gay 90's."

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**
935 Market St.,
Office Suite 504**THREE LEGIT SHOWS OPEN TO
GOOD RETURNS AND LOOK SET**

SAN FRANCISCO, Feb. 6.—Three openings provided the legit week's highlights, both shows looking set to cash in on an otherwise dull theatrical February. "Oh, Susanna" drew its first curtain Monday night at the Curran and at capacity, with all appearances pointing to at least a \$16,000 week when the last of the

**FINANCIAL LOSSES OF
OPERA CO. BRING CLOSE**

SAN FRANCISCO, Feb. 6.—The local season of the Columbia Opera Co. ended abruptly last week when the company was suddenly cancelled because of heavy financial losses. After two weeks at the Columbia members of the cast found themselves stranded and appealed to the State Labor Commission to collect approximately \$18,000 in salary and transportation from Mrs. Hector Geiger, wealthy Los Angeles woman and backer of the company. Mrs. Geiger paid one week's salary and transportation for the troupe in an effort to clear up the case.

According to reports the opera cost about \$30,000 to the red at the end of its engagement here. However, Alexander Bevan, organizer of the company, hopes for another tour next winter.

CHANGE THEATRE NAME

SAN FRANCISCO, Feb. 6.—Golden State Theatres re-opened their Wiegman Theatre Saturday night, changing its name to the Rialto. The house, managed by Al Hixon, has been greatly improved and remodeled.

IN S. F. FOR TOUR

SAN FRANCISCO, Feb. 6.—Mrs. Hazel Stephen, wife of the Australian theatre owner, arrived here this week for a tour of the United States.

NEW OPENING DAY

SAN FRANCISCO, Feb. 6.—Fox El Capitan, beginning this week, changes its opening day from Friday to Thursday. This week's show will run for only six days.

DOES A TIE-UP

SAN FRANCISCO, Feb. 6.—Hal Horne made a tie-up between a local bakery and tea house to serve tea and cake in the Granada lobby during the run of "No, No, Nanette" at that Public house.

Doby and Lou have signed with KTAB. The boys have several programs a week at the Pickwick station.

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JACK WOLFENDEN, Prop.

FRANK RATCHFORD, Mgr.

**On The Air
Happenings**

SAN FRANCISCO, Feb. 6.—The rumor having reached KERC that there are some proud and skillful golfers up at NBC the following KERC staff members have been imbued with the desire to beat them on the Lincoln Course: Pete Barlow, drums; Tom Quirk, trumpet; Cal Pearce, mezzo-soprano; Johnny Hicks, slip horn; Al Zohn, trumpet, and Walter Kelley, fiddler and vocalist.

This constitutes a challenge to the NBC boys and the KERC gang would like to hear from them as soon as possible. Pedro says he will run bases.

Tenor soloing over KYA is George Nickson, who is a member of the Pacific Artists' Trio. Doing a classic work and also has several programs of popular numbers a week. In addition to this work George takes small dramatic parts on the Calendar of the Air.

William Don is in San Francisco. Coming from KFI in Los Angeles where he was known as "Dr. Oojah," and one who had plenty of fan mail, Don is looking over the local ether situation and expects to announce a connection here soon.

There's clever music in Johnny O'Brien's harmonica. Johnny plays that instrument at NBC and he has a sweet hand of listeners-in.

Stars of the Pacific Coast Opera Co. are now being heard on KERC each Friday night from 8:30 to 9. Charles Bulotti and Alberto Terasi are featured.

Joe Wright's orchestra, slipper-casting from the Silver Strand Cafe, has transferred its remote control from KTAB to KPO and is heard over that station nightly between 11 and 12.

**NEW PICTURES GET OFF TO
GOOD START; OTHERS HOLD UP**

SAN FRANCISCO, Feb. 6.—Aided by plenty of the usual publicity fanfare, the Marion Davies picture, "Not So Dumb," came through with good returns for the Fox, which, together with Fanchon and Marco's "Desert Idea" and Walt Roesner, m. c., did about \$49,000. "This Thing Called Love" and Frankie Richardson in person now in.

Paramount's "Kibitzer" with Harry Green at Public's Granada had a good intake, the film grossing \$22,500 for the house. Third week of "Sally" at the California did \$15,000 and Ronald Colman in "Condemned" currently holds the screen. Seventh stanza of Chevalier in "Love Parade" at the St. Francis, helped by Lillian Roth's personal appearance and a lot of special stuff, up a bit at \$10,000.

"Sunny Side Up" bowed out of Lowe's Warfield after four weeks with a gross of \$16,000 hanging at its belt. "Hallelujah" in for a week only and then Garbo in "Anna Christie."

Radio's "Love Comes Along" with Bebe Daniels okay for the Orpheum at \$13,500. "Hit the Deck" now there and big. Second

W. E. MOVES

SAN FRANCISCO, Feb. 6.—Western Electric has moved its local offices from the Golden Gate Theatre building to the Crocker First National Bank building. A. B. Lamb is district manager for W. E.

NEW ASST. MGR.

SAN FRANCISCO, Feb. 6.—Max Rattner is the new assistant manager of the local REO exchange.

week of "Show of Shows" at Wagon's Embassy nice at \$14,500 while the Davies took in \$9000 on "Peacock Alley" and now has "Phantom of the Opera" revolved.

Casino big at \$12,000 on "Night Ride" and a stage show with "City Girl" looking only average this week.

**HERO OF THEATRE FIRE
MAY DIE FROM BURNS**

SAN FRANCISCO, Feb. 6.—The heroism of H. A. Olson, projectionist, in putting out a fire that started in the operators' booth of the Acme Theatre, may result in his death, it is feared by attendants at St. Mary's hospital where he is confined.

Through Olson's efforts the fire did no damage to the theatre.

JAP TROUPE ARRIVES

SAN FRANCISCO, Feb. 6.—The Tokujiro Tausui Japanese theatrical troupe arrived here this week en route to Los Angeles where they will present a repertoire of Ken-Geki plays. The California performances are being sponsored by the Japanese Theatre Association. From Los Angeles they go to New York where the Theatre Guild is sponsoring them.

EXTRA SHOWINGS

SAN FRANCISCO, Feb. 6.—Public's St. Francis capitalized on the appearance of Maurice Chevalier at the Auto Show by throwing a midnight performance Wednesday night of "Love Parade" and a one night return engagement of "Innocents of Paris." Business was good.

on a long run engagement at the**fox el capitan****san francisco****"the southern song ace"**
jimmie barr**48th****consecutive week****as a san francisco enter-****tainer . . . there's a reason****SCENERY BY MARTIN STUDIOS**

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STRAND THEATRE, LONG BEACH

MADELYNE MATHEWS

CHARACTER COMEDIENNE

With WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

DALE JACKSON

GENERAL BUSINESS
 4TH CONSECUTIVE SEASON WITH

WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

REVA OGDEN

VERSATILE SOUBRETTE

With WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

GREETINGS FROM THE CHORUS OF WILBUR CUSHMAN'S REVUE

NOW AT STRAND THEATRE, LONG BEACH

LUCILE HILL - LILLIE JOLLY - GRACE SULLIVAN
GERTIE REED - MARY DeSANA - MABEL FRANCES
DOROTHY LEE - MARJORIE WALKER - VERA LLOYD
KATHRYN and JOCELYN WION

ORGANIZATION OF THE WEST N'S OWN REVUE

STOCK ENGAGEMENT AT THE
LONG BEACH, CALIF.
PRODUCED BY WILBUR CUSHMAN

GREETINGS FROM:

VIVIAN VANCE

LEADS

With WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

RAY PARSONS

LIGHT COMEDY CHARACTERIZATIONS

2nd Consecutive Season With Wilbur Cushman's Revue

Strand Theatre, Long Beach

RAY ANGWIN

JUVENILE LEADS

3RD CONSECUTIVE SEASON WITH

WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

GREETINGS FROM:

MAURINE and MAURICE

FORMERLY SULLIVAN SISTERS

Now in WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

JAY ROSS

VERSATILE DANCING SPECIALTIES—ALSO PLAYING PARTS

With WILBUR CUSHMAN'S REVUE

STRAND THEATRE, LONG BEACH

HEAR YE!

HEAR YE!

HEAR YE!

AL BERUBE

COMPOSING MUSICAL DIRECTOR

3rd Season With Wilbur Cushman's Revue

Strand Theatre, Long Beach

GREETINGS FROM THE BOYS WHO PLAY THE MUSIC FOR WILBUR CUSHMAN'S REVUE, STRAND THEATRE, LONG BEACH

JOE LINDEBAUM AND HIS

FAMOUS COCOANUT GROVE ORCHESTRA—LONG BEACH

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 REPRESENTATIVE
 901 Bekins Bldg.

NORTH WEST
JEAN ARMAND DISTRICT MANAGER
 WASHINGTON OREGON IDAHO MONTANA

SEATTLE
Joseph D. Roberts
 REPRESENTATIVE
 1118 Northern Life Tower

P. A.'S NOW GETTING P. A.ED U. AGAIN TRYING 'DOWNTOWN WEEK' GOES BIG IN TALKING TRAILER STUNT TO UNLOAD EIGHT AS BOOSTER FOR BUSINESS OF THE RED SPOTS

SEATTLE, Feb. 6.—Eddie's beginning to look like the press agents in town, besides staging a private and personal war in taxiways, windows, contests and a hundred and one other rackets at his command, will have to photograph like Valentino and have a voice that mikes like Barrymore's to hold down the old desk.

At any rate, Eddie Fitzgerald,

TED HOWLAND IN NEW N. W. THEATRE

SEATTLE, Feb. 6.—Ted Howland, whose musical tab show recently took a broil after only a few weeks in Spokane, was in town last week busily lining up talent for his latest venture, scheduled to open in Vancouver, B. C., on Monday of next week. Among those who reported to him for the Vancouver stand include Elsie Jewell, prima donna; Rose Smith, character woman; and local choruses for the new work. Lee Jaxon, Billie Reams, Joe Dempsey and Dorothy Raymond, included in those who were with Howland's bust in Spokane, are still around town, and rumor says they refused to further align themselves with Howland, who had been behind other bloomers in these parts previously.

ALERT NEWSIE SELLS ON STRENGTH OF COLUMN

SEATTLE, Feb. 6.—Capitalizing on the popularity of a little column titled "Front and Back Stage," appearing daily in the Scripps sheet, The Star, an enterprising newsie has taken forth in front of the postoffice in using the names contained therein as a means of peddling his papers. When the first edition of the paper reaches the streets, the boy scans the column and, having previously ascertained which of the neighbors in proximity to his corner, has himself to the offices of these names mentioned and immediately sells them from one to five copies of the editions.

"Pick-Ups, Front and Back Stage" is the brain child of Harry B. Mills, dramatic editor of the Star. Harry incited the column when he took over the paper's drama desk nearly three years ago. It started small, but gradually grew until it has become nearly a complete column daily.

REPORT BIG BUSINESS

SEATTLE, Feb. 6.—The American Music Company, San Francisco publishers, who recently opened Northwest offices here with a new slogan, former press agent and showman in charge, report unusual activity in this territory. "Miss You When Day Is Done," a ballad excerpt, and "On the Trail of My Memories," a waltz, the firm's two plug numbers, are being generally featured by the major dance bands and radio entertainers. It is reported, Siegfels territory embraces Seattle, Portland, Vancouver, B. C., Spokane, Tacoma and intermediate points.

GIVEN FAREWELL

SEATTLE, Feb. 6.—Ron and Don, organists at the Seattle Theatre for the past two years, were the recipients of a surprise farewell given them by Arthur Clausen and his Seattle Serenaders this week. The musicians put on a big spread for the duo, who are scheduled to open tomorrow at the Portland Theatre, Portland, for an indefinite run.

SIGN GERMAN ACTOR

Lothar Mayring, German stage actor sponsored in this country by Morris Gess, has been signed by Walter Brothers to play a part in "Viennese Nights."

NEW SCENARIST

Lenore Coffey, scenarist, is the mother of a son.

publicity director of the Fox West Coast Theatres here, has passed the crucial test with colors flying high, wide and handsome. In years gone by, Eddie was somewhat of a "ham," and so last week, when the Olympic Film studios came through with a proposition on a personal talking trailer for the various West Coast Theatres here, they picked on Eddie to face the klieg and mike.

Opinion is divided on Eddie's photographic pretensions, but there is no doubt that he mikes like a million for the 250 or so feet that he made at a taster for Greta Garbo's coming release at the Fox Theatre. Some say Eddie weakened at the close and called in Lou Golden for the fade-out, but, anyhow, he started something that threatens the morale of the various theatres. They all want to go "talkie."

Bob Blair and Bob Armstrong made one for the Seattle but wouldn't face the lights. The former said he wouldn't lose his budding press agent to the movie scouts, because the latter is some good looking, and after Bob showed his stuff on "Sally" and "Love Parade," he wasn't taking any chances.

Since the first showing of these at a private preview this week, Shaw of the Olympic Film studios has been deluged with requests for estimates and figures on nationalizing the stunt.

Eddie claims one record anyway, that of being the first press agent strutting his stuff in person before his audience.

OWEN SWEETEN IS MADE PERMANENT FOX LEADER

SEATTLE, Feb. 6.—Owen Sweeten, popular m. c., who was recently replaced at the Fox-Fifth Avenue Theatre here by Eddie Peabody and who, in turn, took command of Vic Meyers' band at the Fox Theatre during Meyer's absence by Earl Crab, division chief for West Coast, is the new permanent band leader at the Fox.

With Sweeten set to have full swing with these parts have ever seen. Owen is already busily engaged recruiting his men from the pick of local horn tooters and bow pullers, and he is expected to gather a pack of musicians inferior to none local showgoers have ever listened to.

SEATTLE, Feb. 6.—What is generally conceded to be the signal of another concentrated drive by Universal to unload the remaining edict suburban houses owned here by Uncle Carl Lewis Cohen, real estate operator for the Laemmle interests, is again spending much time in this territory.

Since the purchase of these stands from the now Mayor Frank Edwards and his several associates, these houses are known to have been consistently in the red. Cohen did, at one time, succeed in unloading two of the theatres, the Beacon and the Madrona Garden. But the gaff was evidently too strong for the purchaser, and these two are again back in the U. fold. Repeated attempts by Cohen to buy a pair more of these houses off of some operator have proven futile. One of the stands, the Beacon and Ridge-mount, are now padlocked. They, also, are the only two of the eight outlining stands that are not wired.

Rumors linking John Danz, local downtown second run operator, with the purchase of some of these Universal spots still remain unconfirmed. Both parties claim command of the situation, Danz repeatedly denying all such gossip. It is generally believed that Cohen would willingly turn the houses over to Danz, but the latter is evidently not particularly keen about spots off the main drag. Maybe he feels that these houses are entirely too tough, and it is also thought doubtful if Danz would want to take on any more houses, now having seven, especially of the type Universal wants to unload. Many local showmen believe, however, that Danz could possibly make a go of the majority of these Universal suburbs, which he proved when he took over the Winter Garden and Columbia from Laemmle last spring. These latter downtown houses were consistently in heavy red for Universal, but Danz has turned them into money makers.

PATHE SIGNS NOVELIST

Pathe has placed under contract George O'Neil, who has arrived on the coast from New York. O'Neil novels are "That Bright Heat," "God Beguiled" and "The White Rooster."

SEATTLE, Feb. 6.—Years ago Charley Kurtzman, well known for Public in San Francisco, concocted a gag known as "Come Downtown Week," which he sold to the various Bay City journals. The gag, if memory serves correctly, clicked gloriously. Kurtzman came to town last week and still remembering the gag, proceeded to plant it with all three of the local dailies. The weather was bad; snow and ice were still covering the pavements and the merchants, including the showmen, were in a quandary over the bum biz. The m. c. grabbed hold of the stunt in a hurry, relying on front page editorials from all the boys. It was a great piece of effect on the natives, as biz immediately began to take a spurt, both in the showbusiness and in dry goods joints. And now, with the snow all gone and forgotten about, an business is once more back to normal, as evidenced by the healthy grosses piled up during the past week.

Eddie Peabody's smiling personality and banjo playing must be given credit for the Fox-Fifth Avenue's \$15,200 intake, which led the town. A weak stage show, F. & M.'s "Let's Pretend Idea," and the picture, "Bishop Murder Case," didn't mean a thing to the fans, although the Van Dine thriller was interesting to watch. The picture, with Bebe Daniels' second effort for RKO, and a sweet stage show drew \$12,500. Bebe's popularity is still at its height in this town, due to her stellar work in "Rio Rita."

Public's Seattle, too, suffered from the rain and receding snow, and reports \$12,000 for the seven-day session of Norma Talmadge's first release, "New York Nights." Ron and Don at the organ and Clausen's orchestra in the pit help bring 'em in here.

Eight thousand five hundred dollars for Marion Davies' "Not So Dumb" at the new Fox called for a holdover. Big plunges in the P.-L. Hearst daily, didn't seem to mean a thing, but Owen Sweeten, at the helm of the jazz band with a great novelty offering, and Henri Le Bel at the organ, must be given credit for much of the big haul.

John Hamrick's two playhouses, the Music Box and Blue Mouse, are up and under the struts. The former, with John Barrymore's first all-talker, "General Crack," in its second week, was great with \$7,400. Opus now in its third and final stanza, "The Blue Mouse," with Eddie Horton in "The Aviator," gathered \$6750.

pleasing and profitable. Fox's big Colosseum, with "Hunting Tigers in India," is still hunting for dough on this one. Primitive did get on a ticked off \$2500 at 25-35 tariff.

Return of Cheekers' "The Love Parade" pulled a sneaker on those showmen holding contracts for subsequent runs by going into Public's Metropolitan for five days, seven days after closing its week and week run at the Public-Seattle. It was a great piece of work on the part of Public officials, but has the holders of 67-day protection clauses still squawking as "Parade" nearly picked up the five grand additional it would have garnered with a weather break while at the Seattle. Dance hall biz still finds M. Elroy's Spanish Ballroom gathering the most consistent biz of the season. "Pop" and "Sally" packs 'em every night, while John Savage's Trianon does the biggest Monday, (barge in night) and Friday gross. Of the night clubs, Tiny Burnett's band at the Venetian Gardens in the Olympic Hotel continues to get the bulk of the night club clientele. Vic Meyers' new Club Victor doing big Friday and Saturday biz, but starvation conditions during the week makes it look plenty doubtful as to whether the band leader will be able to pull this new joint out of the red. It is rumored that certain commercial and theatrical luminaries are serving as impresarios for the Club Victor, and with conditions there admittedly very dark, these lights, it is said, are planning some concerted action to popularize the spot to a point where it will become profitable.

NEW CITY MANAGER

SEATTLE, Feb. 6.—George Appleby, well-known showman of the Northwest and recently local exchange manager for Tiffany Productions, Inc., has been named by John Hamrick as city manager for the latter's Portland two houses, the Music Box and the Blue Box. Appleby succeeds Andrew Seso, resigned.

BUSHELL AT R. P.

Anthony Bushell, who was in "Dixie" and has been engaged by Radio Pictures for a role in Richard Dix's current starring vehicle, adapted from "I Love You."

BRYAN FOY BACK

Bryan Foy has returned to Hollywood from New York.

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 CURTAIN TRAVELERS
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AFFILIATED WITH CHAS. THOMPSON SCENIC CO.

REVIEWS COMMENT

SWITCHING IT IS QUESTIONABLE PRACTICE

Is it good policy for broadcasters to grab off immediate commercial advantage and sacrifice, perhaps, the confidence of a large part of their steady audience?

Listeners are, humanly enough, creatures of habit. If, as an example, the development of a link for chain broadcasts and come to learn that by setting the dial to a certain station at a certain time they can have an hour and a half or two hours of chain programs, observation shows it disturbs and surprises them to find some evenings that after a half hour network program a locally sponsored singer or instrumentalist has been slipped to them for a period. The curious one dials around and finds that the chain offering has been switched over to another station owned by the same operator, and have noted it is generally unpolite in his comments.

It is a strong selling point of course to show a prospective advertiser how a big audience has been built up for a certain period, and it is good business for the advertiser, no doubt, to buy that time. Neither is a station, dispensing free entertainment, under any specific obligation to honor the habits of its audience.

However a happy audience is as important to radio as the older forms of show business, and the problem is one that no doubt is deserving of a critical study. These comments are made without necessarily reflecting on the quality of the substituted programs. It is that they are just of a different type to that sought by the listener.

TYPIST GETS BREAK

Pauline Logsdon, apparently buried in oblivion as a typist in the offices of KJH, has blossomed out as a sweet voiced soprano and is to appear on radio programs over the Don Lee chain. Delving into her past reveals that she is a daughter of Texas and can ride anything from a bicycle to a steer. She has defied any and all radio sopranos to beat her in any kind of a saddle contest.

NEW PRESS BUREAU

Radio Trade Association, comprising dealers and manufacturers in Southern California, are contemplating the formation of a Radio Trades News Bureau to feed the press with news in its own interests.

George Nickson

Invited to join the Happy Family of KJH Listeners

TENOR SOLOIST
KJH - SAN FRANCISCO

TUNE IN ON

DUD

WILLIAMSON

MASTERS OF CEREMONIES

AND STAFF ADVISER

KJH - SAN FRANCISCO

RUSS

COLLER

And His

CELLAR SHAKERS

Radio Station

KFWB

WHEN IN TIJUANA

Visit the Rendezvous of the Profession

ALEX BAR and RESTAURANT

Opposite the Foreign Club

FRENCH AND ITALIAN CUISINE PAR EXCELLENCE
FINEST IMPORTED LIQUORS AND WINES

Proprietors—Alex Cardini and Johnnie Mestagno

Pickups & Viewpoint

The earth around the grave of Victor Herbert should show signs of considerable disturbance about now. He must have turned over in his grave furiously and often if the vibrations from the continuous broadcasting of the country make contact with his bones.

Why singers, instrumentalists, program arrangers and everybody else in the radio broadcasting business rush unreasonably from one composer vogue to another is one of the sweet mysteries of life. A month or two ago everything was Nevin. Now it is impossible to get away from Herbert, and we never hear Nevin. No matter how tasty it is, nobody wants fried chicken morning, noon and night indefinitely.

All the drama critics, reviewing the L. A. production of "New Moon" now current, have spoken of the small but pleasing voice of Josephine Houston, the Southern's new musical comedy sweetheart.

Monday night last she appeared with Askan, Reece and ensemble, over KN in an hour of "New Moon" music and although it was announced as her first appearance before a mike she demonstrated beyond all doubt that the critics were right. She got better with each succeeding number, and in addition to broadcasting a voice of splendid texture she registered individuality and charm. She has, no doubt, a minor talent for personality. Askan and Reece both gave good accounts of themselves, also.

We have noticed a frequent inadequacy about the piano accompaniments for solos at KFI and KECA of late, which is not necessarily the fault of the pianist. It may be due to the soloist shifting the key of the solo, which is his own loss, however, as a good accompaniment is essential to the success of the soloist. The public, also, does not like the unaccompanied single voice or instrument.

The M-G-M lion is not feeling well these days, and it is feared that it may possibly go into a decline. The soloist who heard him roar for the broadcast Wednesday night of last week will remember how he seemed to have stomach trouble, with, perhaps, a little tonilsitis mixed in. There was nothing to worry about, however, as the matter with Sam Winefield's arrangement of "When You and I Were Young, Maggie." On a bill that was supposed to be all comedy it stood out like Mr. De Mille in a group of supervisors.

Male quartets and octets broadcast very well, but we seem to have a shortage on network programs to them, and that with all the fine male vocal talent available. L. A. and Hollywood. We don't mean the pop artists, there are plenty of those. There is a great wealth of male chorus music that could be used by such groups, which would help many harassed directors looking for variety.

An Alhambra judge has ruled that a radio is not a musical instrument.

Robert Hurd, the bachelor program manager of KFI, now has a charming lady secretary. The office is now crooning a finger at Old Man Romance, who is said to be always lurking just around the corner.

CHANGE IN POLICY PUT INTO EFFECT AT LEE'S

A general change in program policy was put into effect this week at KJH, the Don Lee station at Los Angeles.

According to Manager Dolberg this change will result in a two-fold advantage, both to performers and listeners.

Employing a staff of 80 people, it has been Lee's policy to feature his studio artists throughout the day and evening, using occasionally network offerings of the Columbia chain, for which the Don Lee stations are the Pacific Coast outlets, at intervals. This has resulted in long hours of duty and rehearsal for the staff, which both Lee and Manager Dolberg feel is too exacting for the highest type performer.

"Radio is not like ordinary show business, where a company of artists puts a program together and then plays it indefinitely," says Dolberg. "Our people rarely have the privilege of repeating a program, and must rehearse and stage and rehearse new material. It is hard to put freshness and fluency into microphone performances when so much concentrated study is required, so we have rearranged our policy in a way that permits constantly the demand on our staff artists and will, we feel sure, result in a better product for our listeners."

"I feel that already we enjoy the distinction of putting on a high grade of all-around locally produced radio entertainment, and this change gives us an opportunity to make it even better," says Dolberg, who also pointed out that Los Angeles can deliver as well in radio as in pictures and stage.

Attractions such as Charlie Wellman and His Peppers, a feature of the early afternoon, will continue on an evening spot where they will have a larger general audience. The high-class singers now used chiefly to embellish orchestral numbers at various times, are to be made featured soloists, and the symphony orchestra, already developed to national prominence under Raymond Paige, musical director and program manager of the station, will appear oftener under Paige's personal direction, but concentrated on the big audience hours instead of scattered through the day.

The second advantage, according to Dolberg, is that this arrangement permits the station to release more of the studio artists in broadcasts for which, he says, there has been a growing demand, without the necessity of cutting down the number of artists at the Los Angeles staff.

Cupid has come to brighten the life of Bertie Kober, the singing comedienne, and organized her own KTM. The authority for the statement is her own confession.

William Don, better known to the air audience as "Doctor Oozie" over KFI, has one of the biggest followings of any California radio comedian. His fan mail pours in from every quarter of the state.

All fortune tellers, crystal gazers and such like have been barred from broadcasting over KFWB, according to Manager King.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roscoe
BIDMEAD Bros.
BUCK, Guy
COLLINS, Harry
EDWARDS, Chas. H.
GILLETTE, Bobby
McDONALD, E. Jeanne
MAHER, The Great
PARSONS, Ruth
TAYLOR, Slade (Mike)
TIFFANY, Owen

Program Reviews

LITTLE THEATRE HOUR
KTM, LOS ANGELES

(Reviewed Jan. 30)

Playlet "Real People," opened as a dramatic incident behind the scenes in a circus and developed into rehearsal of a sketch for vaudeville. The development was obscure, and the thing ended up as an impachment of the intelligence of vaudeville audiences. Parts were taken by James Eagle, Boyd Hagen and Marshall Olney, the latter directing. This was more of the "little theatre" material than entertainment, but even to one used to such fare the result was unsatisfying. It was too exaggerated for satire, too unkind for humor and too unreal as a criticism.

With more lucidly written lines, however, is the kind of material that will amuse the sophisticated hearer.

"The Worm" followed, a domestic bedroom comedy written by Gloria Gordon, who played the wife, with Jonathan Smith playing the husband. The story of a dominating wife who was tamed by the trick of a woman's story was told in lines that were excellently written and well delivered, especially by Miss Gordon, who rated high in entertainment value, but was not, of course, "little theatre" and spoke a little too loudly for the mike.

"CROSS OF GOLD"
KJH, LOS ANGELES

(Reviewed Feb. 2)

Playlet by Chas. Mangus, directed by Georgia Field. As radio production, it left much to be desired. Sound effects were almost ludicrous at times, and the acting, which is furnished by a record, against which the voices of the principals sounded out of all proportion. Storm effects were very, very tiny.

A request was made for public comment on the play as there was a possibility of it being made into a talkie. Briefly, the story concerned a crooked husband persuading his wife to assist him in jumping a gold mine claim. Three characters only appeared. Molly the wife, Singing Bill, the husband, and Lucky Jim, the old prospector. The latter, toward very close, the high point being where the crook, in the presence of the possible ruin of his wife, bursts out in the hymn "Rock of Ages," resulting in his conversion, the quick return of the wife and the astounding and unexpected discovery that she was the long lost daughter of the old prospector. Until now nobody suspected he had ever had a daughter.

Although the players, Georgie Field, Dick Hart and James Gordon, read their lines clearly and to the fullest effect possible, the crowd noise and the acting themselves seemed to reflect inexperience. It apparently aimed to teach a moral lesson, which, however praiseworthy such an object may be, must be handled differently to be acceptable to the general public.

HINT FOR SOMEONE

Although never broadcast, every radio station receives letters from unattached men and women seeking matrimonial partnerships. Might be an idea there for some station to program a series of letters with a tie-up with a minister, florist and furniture store.

CHATTER NEWS

BRITISHER IN U. S. WITH RIGHTS TO BROADCAST SHAW

A figure of note in the British radio field has just come to America to study the methods of presenting radio drama used in this country. This is Cecil Lewis, known as the British Radio Playmaker. He brings with him the broadcast rights to all of George Bernard Shaw's plays, which he hopes to market.

Lewis says that the radio drama has become one of England's chief amusements, and believes that both in Europe and America the merits of the radio drama and the methods of its presentation are only just coming to be realized.

Although careful not to draw comparisons of quality, he remarked at once the great difference in the studio handling of a play in Europe as contrasted with England. Over there, he says, the players of the cast are segregated from the orchestra, mops and sound effects. All do their duties in separate studios, to be mixed together in the monitor room. He thought it a tribute to the players in this country that he could give full concentration to his part, which requires so much significance in oral delivery and characterization, where so many other activities were going on.

SHEPARD QUILTS

Charles Shepard, for some time associated with KJH as director of the Matinee Melody Masters, has resigned. Mr. Shepard, a pianist of considerable note, intends to devote his time to teaching and to preparation of repertoire for a forthcoming concert tour.

FANS LIKE ORGANIST

Although off the air now for ten weeks, Rudolph N. Schraeger still gets fan mail from radio listeners who were used to hearing him broadcast organ recitals over KMTR. At the time he was organist at the Boulevard Theatre, which was functioning in the same capacity at the Chinese Theatre.

AN EGOTIST

is a person who cannot make his "It's" behave. I am no egotist but nevertheless insist that my services on a picture are a definite economy, whether they be utilized on plot construction, dialogue relief or comedy.

JAMES MADISON

(An Author and a Showman)

465 South Detroit St.

Los Angeles

(Phone ORegon 9407)

HERBERT'S

Good Food With Courtesy

OPEN ALL NIGHT

745-749 South Hill Street

Los Angeles

Bachelor Hotel & Grill

151-159 Powell Street

San Francisco

Facts' Faces From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Recently it was my pleasure to attend the proceedings of the 10th annual convention of the Sindicato de Filarmónicos de México. There were many points regarding Mexican unionism that were puzzling to me and I availed myself of the opportunity to clear them up. My informant, however, regaled me with a refrain from the organization without first securing the official stamp of central organization. He spoke for himself and his particular local and not for the organization as a whole, though he assured me that personally felt that the views he expressed were true of all of the Sindicatos de México.

Prior to the organization of labor in Mexico, the worker was completely at the mercy of the employer. The majority were absolutely without work. Those who were fortunate enough to find employment had no means of stipulating the terms of their labor. This state of economic anarchy, perhaps, for the spirit of evolution that has been so evident in Mexico.

The first organization of musicians in Mexico was the Sociedad Protectora de Filarmónicos (The Protective Association of Musicians). This organization, did little more than prepare the minds of its members for unionism. Conditions remained much the same as before. When the idea of correlated Sindicatos arose, the Sociedad Protectora de Filarmónicos was reorganized as the Sindicato de Filarmónicos and in the space of a few years has become a formidable power. One of the chief secrets of the astonishing success of the Sindicato de Filarmónicos is ascribed to the fact that all the officers and directors are honorary workers who pay whatever. There can be no general corruption within the organization.

The greatest obstacle in the path of the organization was the lack of understanding and non-cooperation of the numbers and prospective members. (Economic pressure probably had much to do with it, as a man will work for 50 cents a day rather than starve to death on the expectation of "bonquets.") It is this lack of activity and vision of the leaders kept the Sindicatos alive during the lean months. The continuous struggle has gradually overcome this difficulty and the Sindicato de Filarmónicos are now in a position to state to those who would compete with longer hours and less wages. The "open shop" is disappearing in Mexico.

A new menace to the Sindicato has recently arisen in the Asociación de Patronos, an organization that is similar to the Manufacturers and Trades Union Association in the United States. What effect this organization will have on the Sindicatos cannot yet be foreseen. The position of the labor union is, at present, apparently secure, inasmuch as many new laws have been enacted to effect supporting them.

The Sindicato de Filarmónicos admits no prejudice toward foreign competition. To the contrary, they express a considerable spirit of brotherhood toward international workers. The aim of the organization is the protection of its co-associated workers from discrimination of nationality. The Sindicato de Filarmónicos is the first consideration, and that is as it should be.

The demand an equitable competition, whether competition be foreign or national. They consider Socialism as a modern organization and believe it tends toward social development. It means progress for Mexico and better living conditions for the working class.

The Sindicato de Filarmónicos has many of the problems that are now agitating the ranks of the American Federation of Musicians. In the beginning, one of the chief obstacles was the competition of American negroes, who, for some strange reason, were alleged to work for less than the poorest Mexican would consider.

American musicians and American orchestras, in some cases completely replaced Mexican musicians. The "talkies" throughout Mexico are excluding musicians from work. This is felt the more, inasmuch as the canned music is of inferior importance.

It is thought that the American Federation of Musicians and the Sindicatos de Filarmónicos de México could be as cooperative as are the musical organizations of the United States and Canada. For a handicraft, an agreement whereby each would extend the privileges and protection to the members of the respective organizations, would be welcome. Such an agreement might be worked out, subject to the regulations and laws of the respective countries and organizations.

An outstanding feature of Socialism in Mexico is the distribution of work. It is worthy of consideration. I have been assured that there is no resemblance between the Kroms of Russia and the Sindicatos of Mexico. The system of the latter is one of common sense. One does not simply "steal" work from another. One goes to work. And this should be the first consideration of all unionists.

Marlon McKay and his orchestra, who will be remembered by "The Roaming Tumbler" fame, are now being featured at the New Biltmore Hotel in Dayton, Ohio. Marlon has 12 men, the band has been enthusiastically received by the Dayton clientele. Don't know if they are "The Roaming Tumbler" or not.

Harry Rifkind, master of rhythm, is still producing outcroppings on the A. B. W. Club, Mexico, among his many accomplishments, we count not the least, his acquisition of the Spanish language. It is a very distinctive pure Castilian and Cubanistic. He postulates that any one can speak good Spanish by using the "arrow" to every other word, and signs himself "Harrowarrow" by way of illustration.

Jack Lins, trombone, is back in Los Angeles after several years' absence. Jack still plays the trombone, and in addition, he now has a mustache.

Our friend, Jack Yellen, has closed the Pacific Coast office of the "Chant of the South Sea Rose." "I'm Drawing on My Last Arrow" is a busy, writing "net" to bother about details. "Luck Me and I Love You" is disappearing in Mexico. The "Chant of the South Sea Rose" is a very lucky enough to get copies before the offices closed here.

And while I'm about it I might as well include that I like "Chant of the South Sea Rose." "I'm Drawing on My Last Arrow" is a busy, writing "net" to bother about details. "Luck Me and I Love You" is disappearing in Mexico. The "Chant of the South Sea Rose" is a very lucky enough to get copies before the offices closed here.

Max Fisher made a few changes in his orchestra at the Cafe Max. The new lineup is: Justus replaced Dwight Muma; Ernie Anderson is now on banjo, and William Elfeldt is at the piano.

George Freeman and his orchestra are back at the La Monica Ballroom. Saturdays and Sundays. Charlie DeNell, piano; George Byrne, sax; Matt Kressich, sax; Wally Haines, sax; Pete Ramsdell, trombone; Owen Schaeffer, bass; Leslie Tronier, drums, and George Freeman, trumpet. The director, make up the personnel of the band.

I'll be rehearsing for next week's program.

Song Leaders

LOS ANGELES

The "Song Hawks" that invaded the town last week selling 100 choruses of the latest pop tunes at 10 cents per copy put a damp on the sale of sheet music during the week. At a few of the music corners, reports were that sales dropped 50 per cent of the usual sales average. Robbins' "Chant of the Jungle" continued to lead the best sellers. "Santty Brothers' "Your Fate Is In My Hands" and "Dream Love" (Harms) were the additional tunes added to the list and look very promising.

1. "Chant of the Jungle"—Robbins.
2. "Should I?"—Robbins.
3. "To Be Forgotten"—Berlin.
4. "That Wonderful Something Called Love"—Robbins.
5. "I'm Following You"—Berlin.
6. "A Year From Today"—Berlin.
7. "Your Fate Is In My Hands"—Santty Brothers.
8. "What Do I Care?"—Shapiro, Bernstein.
9. "Dream Love"—Harms.
10. "Singing In the Bathtub"—Witmark.

Recordings

1. "Chant of the Jungle"—All recordings.
2. "Should I?"—Paul Whiteman (Columbia).
3. "I'm Following You"—Paul Spert (Brunswick).
4. "Love, Your Spell Is Everywhere"—All recordings.
5. "Singing In the Bathtub"—Ben Berni (Brunswick).
6. "Your Fate Is In My Hands"—Paul Whiteman (Columbia).
7. "Little By Little"—Gay Lombardo (Columbia).
8. "That Wonderful Something Called Love"—Roy Inghram (Brunswick).
9. "What Do I Care?"—All recordings.
10. "Your Fate Is In My Hands"—Bebe Daniels (Victor).

SAN FRANCISCO

1. A new tune, "Can We Be Friends," was the newest entry into song leadership, other numbers being in their own in old style. Leaders are: "Aren't We All"—De Sylva, Brown and Henderson.
2. "Talking Picture"—De Sylva, Brown and Henderson.
3. "Chant of the Jungle"—Robbins.
4. "Can't We Be Friends"—Henderson.
5. "My Fate Is In Your Hands"—Santty Bros.
6. "I'm Following You"—Berlin.
7. "Smmy Side Up"—De Sylva, Brown and Henderson.
8. "Singing In the Bathtub"—Witmark.
9. "Love Made a Gypsy Out of Me"—Lloyd Campbell.
10. "When the Sun Goes Down"—Lloyd Campbell.

PRAGER IN L. A.

Bernard Prager, sales manager for Robbins Music Corporation, with headquarters in New York, was here during the past week on a trip through the West.

HAMILTON ON VACATION

SAN FRANCISCO, Feb. 6.—Bob Hamilton, featured organist at the RKO Theatre in Los Angeles, was here last week on a short vacation. He was accompanied by his wife.

HARRY ENGEL HERE

Harry Engel representing Davis Cores and Engel music publishers, was here this week on a short business stay on his tour of the country.

NUMBER FOR COPS

SAN FRANCISCO, Feb. 6.—Larry Wall and Robert E. Spencer have written a tune, "Reminiscent," for the local police department. Serat, William Bennett, who, incidentally, is also known as BB over KTAB, titled the number.

MRS. BLOOM ILL

SAN FRANCISCO, Feb. 6.—Following an operation for appendicitis, Mrs. Abe Bloom, wife of the local Irving Berlin representative, is convalescing at the St. Francis hospital.

SEIGER'S BREAK

SAN FRANCISCO, Feb. 6.—From a score of applicants, officials of the local Auto Show, currently in progress at the Civic Auditorium, selected Rudy Seiger and his Symphony. In addition to his Fairmont Hotel orchestra, Seiger is directing an organization of 35 men at the fourteenth annual auto display, where Maurice Chevalier is the featured attraction.

M. G. A. TAKES OVER WEEKS' ORCHESTRA

SAN FRANCISCO, Feb. 6.—Entering into Pacific Coast musical circles as part of its 1930 program, the Metropolitan Opera Corporation of America has signed Anson Weeks and his Hotel Mark Orchestra. Details of the M. G. A. contract, arranged by Jules C. Stein, president of the Metropolitan Opera Corporation, which he probably will move to the eastern spot to be followed by another band also under M. C. A. auspices.

HOAGLAND ON KFWB

Everett Hoagland and his orchestra of 11, who until recently were located at the Paul Perrot Hotel, have signed a contract with KFWB. Among the new tunes in all of the boys are cast in the Radio Varieties, which are used in three units daily. The contract, one of the best ever received by a local band, was arranged through the Transcontinental Broadcasting Company.

JANIS WITH A. M. C.

Eddy Janis, until recently with Harris, is now with a new firm opening offices in the Majestic building, the American Music Corp. Eddy is in charge here in three units daily. The contract, their tunes are "Dream Lover," "My Love Parade" and "Sweeter Than Sweet." They plan to open offices all over the country.

MCCORMICK LEAVES

SAN FRANCISCO, Feb. 6.—After several weeks in the publicity Gene McCormick, professional manager for the S. L. Cross Music Publishing company, has left for a short stay in his home office, Seattle.

REPLACES RAY

Hazel Wilber, former pianist at Remick Music Corporation, replaced Raleigh Ray at Irving Berlin's local office here this week. Miss Ray joined the staff of the Famous Music Corporation.

MUSICIANS MARRIED

SAN FRANCISCO, Feb. 6.—Charles Richards, organist, Charles Tryner, Symphonist, Orchestra member, were married this week after a romance of two years.

Adolphe Zukor arrived in Hollywood last week from New York.

MUSIC SALES UNIT BY MUSIC DELEGATES MARSHALL ENOS IT

The local music representatives were hit hard during the past week with the "Song Hawks" selling 100 printed choruses of their pop tunes under the title of "Songland Herald" for ten cents. The tunes were printed all on one sheet of paper.

The leader dropped in from San Francisco the latter part of last week and rounded up a bunch of kids and assorted copies of the bullet different corner.

Harry Walker, manager at the Kress's music department, felt the drop in sales probably more than any other music dealer in town. He not only felt the drop in sales but also had trouble with the buyers of the 10-cent copies, who stood around the counter calling out different songs that they had on the sheet. They asked to have certain songs played and followed them on their sheets, evidently leaving the melody, and then walked away from the counter. Bosley, local manager of Robbins Music Corporation, was practically the first of any of the music representatives to wake up to the fact that the selling of this sheet would injure the weekly business, and burned up the wires from here to New York. Bosley was the first to get in touch with the Music Publishers' Protection Association, who in turn stepped in through Philip Hanes, the local attorney for the Authors and Composers Association, and took the case to the U. S. Marshall's office here. They in turn sent out Department of Justice men to investigate and to arrest on the spot any of the sellers of the sheet.

By this time the leader of the group was tipped off and the sale was stopped on Tuesday, the leader leaving town, rumored to be bound for Seattle to start the racket up elect.

ELECT DELEGATES

SAN FRANCISCO, Feb. 6.—Musicians' Union, Local No. 6, has elected the following delegates to the San Francisco Labor Council: Walter A. Weber, Alvin Hanes, Karl Deinrich, Harry Lowenstein, George Kittler, Frank Barnett and A. J. Hayward.

ON STUDIO STAFF

Henry Sullivan, who contributed most of the music to "The Little Show" and John Murray Anderson's Almanac, has been added to Pathe's music staff.

BARAVILLE RE-SIGNED

Victor Baraville has renewed his contract as musical director of Radio Pictures.

IT'S A HIT!

"I MISS YOU"

(When the Day Is Done)

AMERICAN MUSIC CO. KRESS BLDG., SAN FRANCISCO

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TE HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE
Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

NEW CONTRACT FOR PICTURES IS NEAR

(Continued from Page 5)
less unanimous on the decision to sign when a new point was inadvertently brought out. The resolution, it was disclosed, contained another provision that all signing thereby agreed not to strike during the tenure of the contract. Many of those present professed to see in this clause a "joker." Discussion upon it started, and one of those present asked how long the contract was for. An evasive answer was given him, and thereupon many present refused to sign. However a number did sign, and a number, mostly the same as those who signed, signified their intention of joining the Academy.

Pay On Illness
Other important provisions of the contract were:

In case of illness of a player who is on a picture one week's salary shall be paid the sick person. Remainder of the cast shall be paid two weeks' salary if the illness is continued to a point where production is stopped.

The "on or about" starting date clause of the present contract is defined to mean within forty-eight hours of the date named, one way or the other.

Any notice shall be given in cases of cancellation of contract.

An arbitration board of five actors shall be appointed to settle differences, with right of appeal for final decision by either party to the Academy conciliation committee.


It was also stated that day workers will have their work time fixed at eight hours a day with overtime for more than eight hours regardless of salary.

William DeMille made the most imposing speech of the evening. He urged the contract as being a good stabilizer of conditions, and was heartily in favor of its acceptance. Among other things he promised that if it be adopted, gentle coercion will be used to compel the independents to abide by its provisions.



Other Speakers
Lon Chaney took the big laugh of the evening while discussion of the 72-hour work week was in progress. He stated, starting in a clear-ringing voice, that "if the hours are too burdensome on a person he can" (here lowering his voice to a hoarse whisper) "always find a way out."

Lawrence Grant, who was one of the most uncompromising pro-Equity strike figures last summer, spoke for local autonomy as regards to having the whole present production carried on by the selected list of Hollywood people without regard to representation from among the stage actors whom the talkies have brought into pictures.


He also created some surprise by declaring against the 54-hour week, in view of the fact that the main demand of the proposed A. E. A. contract, next to Equity recognition, had been for a 48-hour week, which it was always understood, Equity was willing to extend to 60 hours. His reasoning was that he didn't want to "punch



THEATRES

present




Eddie

MASTER ORGANOLOGIST

— IN —

"MORNING MUSICALES"



Eben

RKO THEATRE - - - LOS ANGELES

a time clock" and be made to keep a schedule of the hours he worked each week.
Eleven additional members were elected to the Actors' Committee to meet with the Producers' Committee for another conference this week. They were Ben Lyon, De Witt Jennings, Ben Bard, Frank Reicher, Monte Blue, Douglas Fairbanks, Jr., Helen Ware, Mae Murray, Lois Wilson, William Courtney, Francis X. Bushman.

The resolution passed read as follows:
"WHEREAS, a committee of actors consisting of Robert Edson, Jean Hersholt, Richard Tucker, Rod La Rocque, Lloyd Hughes, Sam Hardy, Lawrence Grant, Wallace Berry, Mitchell Lewis and Conrad Nagel, chairman, has presented to an official committee of producers, consisting of Jack Warner, chairman, Sol Wurtzel, Irving Thalberg, Wm. Le Baron and M. C. Levee, representing the Producers' Association certain problems vitally concerning the welfare of the motion picture players and

"WHEREAS, these committees conferring jointly have arrived at a solution of these problems that is practical, just and fair to both sides,

"THEREFORE, be it resolved, that this gathering of screen players endorse wholeheartedly the work of this actors' committee and authorize said committee to conclude the negotiations now pending and
"BE IT FURTHER RESOLVED, that this gathering places itself individually and collectively on record as refusing to support or countenance a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and the spirit of this agreement is observed."

Bella Lugosi has been signed for a role in Warner Brothers' "Playboy," Frank Fox's new starting vehicle. Others added to the

cast are Marion Byron, Flora Finch and James Bradbury, sr.

OPPOSITE BOLES

Jeanette Loff has been selected to play opposite John Boles in his next starring film, "Moonlight Madness," which will be directed by John Robertson at Universal.

LEAD IN "COURAGE"

Res. Bell, player of many western film stories and leading man in other screen productions, has been signed by Warner Brothers for the leading male role in "Courage."

Richard "Skeets" Gallagher settled a \$10,000 suit brought against him for damages which resulted in an automobile crash. He paid \$450.

BROADCASTER, GET THIS ONE

"BONITA" FOX TROT

KARAN DUNN, Publisher

KRESS ELDO.

SAN FRANCISCO

MUSIC ARRANGERS INAUGURATE GUILD

SAN FRANCISCO, Feb. 6.—What is believed to be the first organization of its kind in the country, an arrangers' guild, is in the process of organization here. Officers are to be elected at the guild's next meeting slated for February 19 at union headquarters.

First meeting of the organization was held last week with Jerome H. Stewart, head arranger on the coast for National Broadcasting Co., acting as chairman, and appointing a committee composed of J. L. Burbeck, Harry Powell, C. B. Frank and Charles Albert to work on price lists, etc. Approximately 75 members are expected to make up the guild when it gets fully under way. It will have as its object the establishment of a fair price list for arranging and the exchange of various ideas.

BROKAW TO L. A.

SAN FRANCISCO, Feb. 6.—Bill Brokaw arrived here this week en route to Los Angeles from the Northwest, where he has signed up for 54 weeks with his band, starting in May.

Milton Douglas, a member in the New York casts of "Golden Dawn" and "Good Boy," has been signed by Warner Brothers for a role in "Viennese Nights."

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RKO

LOS ANGELES
(Reviewed Jan. 30)

With First National's Vitaphone "Dark Streets" featuring Jack Mullaney and Lila Lee on the screen and the usual bill of vaude, attendance was heavy at this downtown house. George Choo's stage vehicle, however, was nothing to write home about insofar as quality on the whole was concerned. Stage fare was captioned "Old and Ends" and in spots had flashes of brilliancy, particularly when Sidney Marion, Chris Kennedy, Kathryn Irwin and the Harmony Trio held sway. Marion's comedy act appeared to be somewhat confined by the usual construction requirements imposed on vaude and presentation unit revues of this description. Marion's barlesque and dialect ability is too well known to comment on. Given a vaudeville spot or similar opportunity and this lad can hold his own. But in this one the limited time offered him for comedy reaps no real returns and the results are negative. Brief moments on stage, however, are taken full advantage of when they reveal a sense of humor, and it handicaps this capable performer.

Chris Kennedy's tough number was outstanding. Her deft and smart by-play with the audience, business necessary to deliver this number, was the usual sum total of a clever characterization. Kathryn Irwin delivered a brace of vocalizations that clicked. This girl's stage deportment and voice quality label her a good bet for any stage work calling on these two departments.

Harmony Trio, three boys with pleasing voices, landed one of Billy Gibson's Russian dance ditto.

Karen and Xande, two girls with a stereotyped announcement dutifully went through the obligation without a conception of what it was all about.

Florence Simson was no asset in her brief bit as foil for Sid Marion's comedy.

Scenic sets were worthy of commendation. They were devoted to Fanchon and Marco's presentation sets yet seen around this territory.

The 12 line girls were smart looking and exhibited plenty of finesse during their routines. Costumes better than average.

Business capacity, a usual thing here.

Eddie Meredith.

CAPITOL

LANCANSVER
(Reviewed Jan. 28)

Practically a capacity house saw the opening of the first evening show when Sydney Kandel, house organizer, stepped off with "Life a Dream" to good returns.

When the drapes separated a card girl appeared announcing the overture "Faust" by Gounod. This was a new innovation at this house. Selections were formerly announced by Alfredo Meunier, conductor of the Capitolians. This number was well received. A request number followed, entitled

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LOEW'S STATE-LOS ANGELES—THIS WEEK

Many Thanks to Fanchon and Marco

"Morains," which also elicited. A screen trailer announcing "William Tell" and was followed by a scene of cloud study and storm with the lightning flashing across the darkened landscape during the heavy falls of this overture. This one stood them up.

A classic shout, Sonia Podolska, was heavily billed in the news-stand and in the Sunday editions, but was not in evidence at this performance.

"Sunny Side Up" with Janet Gayner and Charles Farrell, was the screen attraction.

Mac.

LOEW'S STATE LOS ANGELES

(Reviewed Jan. 30)

The "Eyes Idea" is composed of good talent performing in very tasty and pleasing settings.

One-third of the act of Keo Toki and Yoki, a Japanese trio, is good; Paul Olsen does a rag doll dance with a girl named Bob and Eula Buroff have some neat dancing to offer; the Candrea Brothers are as splendid entertainers as ever; and of course the band, under the baton of the popular George Stoll, gets its usual warm reception; but all there is, there isn't any more.

The opening is exceedingly dramatic. The Carroll singing some eye theme in good fashion but with five line girls brought on by one or two of the line girls, are far from rating the time allotted them. Eula Buroff, a toe a mile player, is the girl who is using with nothing more to offer than the usual solo steps borrowed from the toe ballet.

Following the five line girls, an unbelieved personality girl made her bow, but a personality girl without an appealing personality is just too bad. And that's her rating. Bob Buroff followed her to do some "Eyes Idea" good but that's delivered. After this he and Eula finished off with a few adagio gymnastics that were of most effective brand.

The idea, however, would have been better if the entire opening slowed up by the line girl and proceedings started with the next number. Singing in the Bath-tub," delivered by George Stoll and the orchestra. During this number one chorus was solved pleasantly enough by the maestro of the bass viol; the entire band with the exception of the piano line up down front with bath towels and bathing caps, keeping time to their own singer; and the trumpet, accompanied by a mandolin player, rendered the tune with the big end of his horn in a bowl of soup, thereby producing a growing mass of bubbles. The number went well.

George then introduced Keo Toki and Yoki, but three renditions of their entrance music gymnastics that were of most effective brand.

Two of the trio appeared after the piano had made its entrance, a male playing it while a girl perched atop and sang. It didn't mean a thing. She then left, and the male fast number, which likewise rated zero in the way of good entertainment. But then came a good number by the third member of the trio, male, doing some Riskey work with a barrel while lying atop of the piano.

piano. The pianist of the trio played his music and between them they sang some good comedy. They sang and danced with the "Straw," causing the Riskey work to do some fast stepping, and their exit was to good applause.

Six of the Candrea Brothers then offered the "Lucia" sextette on trumpets, getting it across easily with the "Lucia" and the boys can certainly play. They followed with a dance assisted by the girls. The came on and several of the former performers and it looked like a finale was coming. Several of the door-keepers actually broke the break.

Bob Buroff was on again with some more excellent dancing. Dancing of the girls who worked in front in this number was very rugged, and the girls who were required were a little too much for a couple of them.

Following this came another good number supplied by Don Carroll. With a rag doll attached to his feet and held upright by the arms, he was a real drawing lots of laughs with the shakes he caused the doll to make. It was real entertainment for the afternoon. The act followed this with a sheik waltz which topped everything else on the bill. He did his Riskey restraint which was far funnier than the burlesque which is usually the case. The girl's dancing and his sheikish looks and gestures toward the doll were the big laugh of the act.

The "personality girl" followed with another eyes show, what it was not being clearly distinguished from the other eyes show. The girl puts a blues shouter rap into her voice which is very monotonous, and she is trying to use she makes of it. Her "personality" left the house as cold as the ice. She tried to come on up with the old tried-and-true of coming out on the runway and singing to a boy in the front row, but it fell dead and the audience took was a weak scattering.

The Candrea Brothers liveden things up again with some rummy petting while doing some neat and fast stepping, and this started the finale, in which Day Brower, a girl, and the Candrea Brothers did a few more good adagio stunts. A new drop was the usual flash act, which was other than the usual flash provided by having the entire company on stage.

Not a strong "Eyes Idea."

The feature picture was Marion Davies in "Not So Dumb," M-G-M.

A.H.F.

FOX EL CAPITAN SAN FRANCISCO

(Reviewed Feb. 2)

Here's a house that makes a habit of excellent business. Regardless of the picture you can almost always count on finding a knockout at any night show.

Not a strong "Eyes Idea" attributed to two factors; first, the excellent exploitation, advertising and plugging by Leo Langan that puts over even the most mediocre celluloid attraction; and second, the drawing powers of the classy "Eyes Idea" presented by Brower and staged by Peggy O'Neill, all selling for 40 cents.

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After a number of weeks of steady show-bowing, m'ing, singing and directing, Brower finally picked up his fiddle and stepped onto the screen, where he over Mel Hertz at the Wurliizer, he gave 'em the Interzerno from the Russians, where he over their heads but well done and consequently appreciated. Follow-up was Chant of the White Swan, seguing into the stage show.

Opening of the stage show proper. Brower introduced Mel Hertz, Lou Lewis, Bob Kinic and Lou Shaff, brass section, who wrote the melody to "Wishing," and George contributing the lyrics. If folks didn't remember the tune later it wasn't the band's fault.

for the trio sang it, trumpeted it, melophoned it and the girls danced to it. And all good, too.

George's big guy called Big Boy Williams, who made funny little noises out the side of his mouth in vocal imitations of Sonja's hand, etc., accompanying himself on the mandolin, stopped the opera. Stepping out of the line Myrtle put her tap toe to good returns calling for a brace of bows.

Then Jimmie Barr, in his fourth speech, El Cap, sold the folks over "Wild Irish Rose" and topped the bell for plenty sweet returns. This boy gets his entrance accompanied when he comes on now and invariably he tops the show his his dynamic vocalizations. Brower next introduced Charlotte and Juanita, new recruits to the 16 sweethearts who led the girls' chorus. El Cap, sold the folks over "Kisses" and did it nicely.

Harry Kapple, hoking it up with his raffle, a uke, songs and gags, topped the show.

He's out of Overtures Idea for this week and returns next.

Davis and Larue were plenty good. The first was a drum dance by the male followed by an eccentric acrobatic the turn of the girls. The girls were good and dance by the fem, closing with a double number. Great returns.

A burlesque on a musician's life from rising to retiring was next. The girls showed and his gang of excellent melodists, the customers getting a great boot out of the hoked up sequence. Finale topped the show with a military act with the 16 girls working the drums for a noisy curtain.

Trumphet, Harold Schuch, trumphet. The flicker was Fox's "Romance of the Rio Grande" with Warner Baxter.

Beck.

FOX BOULEVARD LOS ANGELES

(Reviewed Jan. 30)

The regular stage show was topped for the picture, "Sunny Side Up."

The orchestra, under the direction of Slim Whartin, played the Light Cavalry Overture, with the assistance of Miss Stoll at the Wurlitzer, introducing each member of the orchestra in incidental solo work as follows: Paul Tinsworth, piano; Everett Chappelle, trumpet; Harold Schuch, trumpet; Bill Kelly, trombone; Roy Dean, sax; Jack McPhee, sax; Frank De Michael, sax, and Shorty Davis, drummer.

Considering there were only eight pieces in the band, it was a little hard to make this heavy number stand out nobly, with the help of Miss Stoll at the Wurlitzer.

Judging from his reception, Slim Martin is growing in popularity at this boulevard and it looks as though he might be here indefinitely.

FIFTH AVENUE SEATTLE

(Reviewed Feb. 2)

The "Carival Idea" was headed by Countess Sonia and her troupe. Outstanding among these girls was the one called the Pointer. The trio presented an acrobatic adagio offering along the line of the "Eyes Idea" by far the best bit in the idea.

George Demison opened the proceedings singing "Ragtime Doll" and got the show away to a nice start. This boy has a sweet voice and the girls and his troupe make this a very picturesque offering. Sonja got in a nice toe stomp here to heavy applause. Sam Linfield and his troupe of clowns, which included a couple of men dressed, drew the laughs from the gang.

Peabody's offering this week, which was spotted early in the show, knocked 'em right off their ginner with "Hungarian Rhapsody." The diminutive flaxon-

haired m. c. proceeded to wow 'em with a brace of pops, and had to give 'em "St. Louis Blues." This is one they don't tire of because he killed 'em. Had to endure and used the 1812 Overture which fitted in nicely with the idea.

He begged off to allow the show to proceed. The girls sang "Lullaby" and that he is the actual magnet for dragging 'em in.

The show was Corning Griffith's "Lilies of the Field" and the joint was packed.

Jan.

CASINO SAN FRANCISCO

(Reviewed Feb. 2)

Almost reversing his previous policy of holding down the number of acts Sam Harris virtually used the 1812 Overture which fitted in nicely with the idea.

He begged off to allow the show to proceed. The girls sang "Lullaby" and that he is the actual magnet for dragging 'em in.

The show was Corning Griffith's "Lilies of the Field" and the joint was packed.

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PAUL MALL

"HOT DOMINOES" Idea

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Thanks to Fanchon and Marco

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HARRY WEBER

Presentations

(Continued from Page 14)
gling, a few gags and more of the picking "em up and haying 'em down. Customers went for him in a big way.

Show was long, running about 50 minutes. Joe Livingston's Orchestra in the pit. Picture was Fox's "City Girl" with Charles Farrell, part-talkie. Business was capacity and is showing an improvement each week.

Back

FOX SAN FRANCISCO

(Reviewed Feb. 3)
The Fox had Frank Richardson in from the Fox lot in Hollywood to bolster up F. and M. "Overtures Idea," the "Sunside Up" player adding much to the entire stage show with his offerings of hits from that picture.

With Dave Franklin at the piano, Richardson gave the customers "Sunny Side Up," "Walkin' With Susie," "Can't Give You Anything But Love" and "Mona," selling them for big response.

Balance of the show was okay stage fare, the line of girls opening by dancing to classic music and Toots Novello putting in some excellent acrobatic dancing.

Walt Roemer, m. c. brought on Louise Manning, who banjoed and sang "Do Something" and then, after making her drum socks, put over a cute toe tap number.

Edison and Gregory followed with their comedy stuff of playing such equipment as a vacuum cleaner, balloon, etc. Boys, who could get music out of a shoe string, have clever stuff.

Dance of phosphorescent boots before a black curtain was excellent, with audience shrieks as the dance done by Novello again clicking. While the orchestra played "It Trottatore," Huff and Huff surrounded by the girls danced, with Helen Hill singing off stage.

As an overture Roemer and the concert orchestra did a repeat on their offering of two "Musks," a "Rain" medley featuring "Singer in the Rain." Any previous doubts as to the advisability of repeating an overture within such a short space of time were dispelled when the customers started applauding the orchestra drawing a pair of encores for their notable efforts.

Particularly effective was the short music sequence during the lowering of the pit after the over-

Legitimate

(Continued from Page 4)

WILBUR CUSHMAN'S REVUE

STRAND THEATRE LONG BEACH

(Reviewed Jan. 2)

Cushman brings to this former RKO vaude-booked house, a revue titled "Money, Money, Money" based on the well-known comedy "Nothing But The Truth," and as pretensions an offering as the beach patrons have been privileged to see for many a season. It's the first Cushman produced stage show that this reviewer has seen to date, although the producer's rostrum exhibits are as familiar to coast fans generally as are the crude and blundering similar attempts inflicted by other producers. Herewith the hope that it's not the last we'll see, although that is what is sure to happen some of these days when some smart picture exec signs this clever and artistic gentleman to a director's contract. It's a cinch that the current sample offerings will serve as a trump hand for any such berth. The Polish and hesitant labeled on this one is worthy of a mint of praise and the talents exploited by

ture. Orchestra played "When the Sun Goes Down" and very pretty. Charles Wilson was at the organ.

Picture was "Love Is Like That" (Pathe).

Hal.

GRANADA SAN FRANCISCO

(Reviewed Feb. 3)

Highlighting this week's musical show supporting the feature picture was an organ-song offering by Don George and George Bowers, as arranged by Don Lee, was a medley of sun numbers such as "Sunrise to Sunset" and featured Lloyd Campbell's new tune "When the Sun Goes Down."

Bowers, who is a KYA artist, held the tune in an effective tenor voice while Don was at the organ, and Bob Lee supported with stringed instrument music.

Frank Siegrist and the orchestra had as their concert "Love Parade" with Siegrist taking the spotlight in a short solo that drew heavy response.

Picture was "No, No, Nannette" (First National).

Hal.

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the excellent cast show the deft and masterful hand of a real director. In fact, it's a surprising thing to know that Hollywood so far has failed to capture this lad who has stage directed such outstanding original productions as "Listen Lester," "Coney and Evie" and "All For You" plus the many profitable revues with which he has been identified here in the coast.

Well-delivered interpolated specialties in song and dance numbers featured members of the cast and chorus, and maintained a fast tempo throughout the interrupted script.

Rudy Winter's characterization was particularly outstanding. Appearance, stage deportment and comely results secured him a heavy measure of response. His dancing was better than good, and revealed a versatility in entertainment ability, considering the extreme opposite from that which is usually associated with him.

In fact that goes for practically the entire cast, all of whom were extremely entertaining in delivered specialties. Cushman himself played a highly satisfactory part, penning himself in no doubt on account of the lengthy role list required by this particular story.

Ray Angwin is a good bet for any man's show. Led him in appearance and sings tenor ditties that will tick anywhere and that takes in Broadway musicals some day if he makes the right contact.

Ray Parsons' conception of the comely role assigned him was productive of a huge slice of laughs and appreciation.

Madelaine Mathews delivered for full value, all business required of her character. This gal has the trademark of a trouper and is an asset to the organization, proving that declaration by the bright interpretation of her role.

Dale Jackson clicked in double-fort fashion, reading his lines in experienced style and scoring later with a yodel specialty that landed.

Vivian Vance totaled up a full measure of response in her part for her well delivered lines. Response was okay to her delivery of song, titled "Mule Skins."

Ray Ross clicked with his acrobatic and tap dance specialty.

Reva Ogden also made the grade in the brief bit allotted her. Two girls billed as Maurine and Maurice and recognized as formerly out in front with a specialty offering. Kids look good and can add to the fun.

Costuming and scenery is worthy of special mention. Production is favored throughout, and like qualities which are generally conspicuous by their absence in other attractions.

A quartette comprised of Ray Parsons, Rudy Winter, Dale Jackson and Ray Angwin delivered a brace of harmony vocals that hit the ball.

Prologue opening is a worthy attempt, smoothly introduced, the following faultless hour and 10 minutes of real entertainment.

Joe Lindebaum's Organ under the inspiring baton of Al Berube, musical director for the Cushman shows, played the music.

"Oh Yeah," Fatie's talkie featuring Jimmie Gleason and Robert Armstrong, held the screen rounding out a 100 per cent comedy bill.

Eddie Meredith.

'LADIES OF THE JURY'
EL CAPITAN THEATRE HOLLYWOOD
(Reviewed Feb. 2)

What a sweet production Henry Duffy has given this play Fred

Ballard's. This is the first of the new group of shows which Duffy has secured for the present year and it is a fair sample of the rest but few changes will be seen at the Duffy houses. "Ladies of the Jury" is a much better play than the one in which Charlotte Greenwood established her record at this house and it should run as long and as popularly.

My Boland is ideal in the principal role. Not a point does she miss and from the moment of her entrance in the court scene of the first act, she has her audience convulsed. First, as the guilty society woman making her first appearance in a court of law as a jury woman and afterwards as the only negative voter in the jury room who manages to bring the whole 11 around to the way of thinking. That is the thread of the story but the manner in which it is accomplished is a delightful although slightly irregular expose of court methods and procedure, especially when they were looked up for the night.

Three members of the original New York cast were brought out to support the star and they, too, were admirable and gave the show a touch of finesse that was very highly appreciated.

George Farren in the role of foreman of the jury was exceedingly good. Both in appearance and acting he left nothing to be desired. Particularly in the last act; with nerves shattered and determination gone, when he believes he killed a jury woman, did he rise to splendid acting emeline.

Hallie Manning, as the chorus

girl juror, also gave a sterling performance of the hard boiled show girl whose uncle was smuggled into her and who knew how to use it. Marie Hunt as the Irish lady juror, too, was very fine. She got gales of laughter on her eccentricities and never a moment overdid the character which afforded every temptation for cutting up.

But good as were these newcomers, they did not outshine our old friends. Brenda Fowler, in one of the severe roles for which she is famed. She gave a very excellent account of the stiff-necked juror who was the last to give in. Barbara Jo Allen and Myra Hubert were also very satisfactory in parts suited to them.

Among the men jurors, Barlowe Bonard is a Scotch part, was fine and so was Ralf Belmont as a young gunman. William Marshall, Ronald Teller and Walter Macaulay completed the jury.

Among the others in the court room, Ara Haswell gave a good account as the defense lawyer and Olive Cooper was effective as the witness. Then also there was William Lloyd, C. Henry Gordon, Edward Cullin, Frederick Townbridge, George Gull, Dorothy, and Donald Campbell and Ruth Van who added to the enjoyment of the ops.

The two scenes were well executed and the direction of Edwin H. Curtis left nothing to be desired.

This play is destined to have a long run or we miss a guess.

Jacobi.

PATRICK and MARSH

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